



# GRADUATE STUDIES NEWS

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*From the Dean's Desk*

## Interdisciplinary Studies

The more recent history of academic studies at the graduate level is such that disciplines now generally govern the way knowledge and the administration of knowledge is viewed. Mathematics is taken as inherently different from biology and each of these is distinct from history, although each has a history. Physics and religion are taken to inhabit different knowledge worlds.

When we take a broad look at the organization of many large universities, we see departments as seats of disciplines. The department is a functional amalgam of knowledge, programs, professoriate, study centers, administration and budget. These centers have become quite tight in their management of the knowledge which is taken as their proper purview. In becoming highly focused, super specialized and financially viable, they have been able to develop some of the most sophisticated theories, scientific contributions and technological advances known to the human race. They have also bred a narrow focus and an exclusivity concerning knowledge and the value of learning which have begun to choke creative enterprises.

There are certain undertakings in the modern world which demand approaches, methodologies and research spanning several traditional fields of knowledge, and they must be met with a renewed vision of knowledge, one which is not governed by the customary and conventional definitions of what knowledge is taken to be. How else shall humanity address the issues hidden in our growing concern for environmental sanity or cultural diversity within unity? Where shall we place our need to investigate and propose new epistemologies in light of

women's studies or with the death of certain ancestral religious perspectives on the nature of human life itself. Fortunately, ethical problems which arise in law, medicine, business or genetics research are slowly being addressed by these various communities in conjunction with philosophers. Aging as an area in need of interdisciplinary research is approaching quickly as psychologists, economists, business managers, politicians and medical science attempt to cope with this inevitable phenomenon. This is equally true of "work," that facet of human life which fits with money, creative arts, apprenticed labour, prestige and power to mention a very few of its facets. And how else shall we study "war"?

In certain areas of applied research, there have arisen practical obligations for researchers in different disciplines to cooperative and appreciate the knowledge base of others. Obvious newcomers to these adventures, such as artificial intelligence and communication theory, have already undertaken to appropriate global and occasionally shifting stances. Engineers, physiologists and experts in exercise science work on the development of equipment, the structure of running shoes, the best nutritional considerations and the like, for a modern society preoccupied with general fitness. The knowledge bases of urban studies encompass political, cultural, architectural, social, commercial and environmental affairs for a start. Resource and water management will take the interweaving of skills and knowledge by administrators, geologists, geographers, policy scientists and engineers amongst others, simply to take a first step. Philosophers and cultural anthropologists assume interesting and unusual roles in

such proposals.

New optics should not be left in the hands of groups whose training and research interests is exclusively interdisciplinary. Rather, means must be found to encourage the cross-fertilization of ideas and the enhancement of open methodologies which can be conceived to meet the needs of contemporary societies. Many universities are structurally ill-equipped to cope with inter-departmental and inter-faculty undertakings, as indeed are the major granting agencies. It is at this point that the pan-university responsibilities of graduate deans and graduate schools take on an enriching role in being a pro-active force for such innovation.

To be interdisciplinary is not only to have passed beyond the specific limits of a given discipline with respect to distinctive knowledge and methodologies, it is also to have taken an innovative slant on the present human condition. It does not deny the need for, nor the integrity of, single discipline knowledge. It supplements and complements these traditional roles and must be pursued as one of the major concerns of graduate schools.

M. E. Szabo  
Dean

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# Psychology's Visiting Scientists and Post-Doctoral Fellows

One of the most important resources a graduate program can offer to its students is the experience of working alongside outstanding research scientists. Such opportunities are all the more rewarding when the researchers are visitors from other institutions, bringing with them new and rich perspectives that challenge and complement those offered by our own faculty. Of course, the presence of such visitors not only enriches the students' experiences, it also gives them opportunities to establish professional contacts with other institutions, and makes what Concordia has to offer more visible and accessible on a national and international plane.

For a long time now the Psychology Department has endeavoured to make visiting scientists and post-doctoral fellows welcome members of the research and graduate training community. This year, the two FCAR sponsored centres in the department — the Centre for Studies in Behavioral Neurobiology (CSBN) and the Centre for Research in Human Development (CRDH) — are hosts to nine outstanding scientists from around the world. These individuals bring new perspectives — from the USSR, Italy, France, USA and elsewhere in Canada — to their recently adopted research settings, and they provide our own graduate students with excellent opportunities to learn about the research carried out in major institutions elsewhere. As the following biographical notes attest, they bring with them deep expertise in many areas of behavioural and cellular science

**DR. ALDO BADIANI** is a postdoctoral fellow working in Prof. Jane Stewart's laboratory. Since arriving in July 1990, he has already begun and completed part of a series of studies on the long-term effects of amphetamine on feeding. Dr. Badiani received his medical degree in Medicine and Surgery from "La Sapienza" University in Rome and then did post-graduate studies in Medical Pharmacology there with Prof. Paolo Nencini who visited Concordia's CSBN in 1989. From 1988-90 he was research fellow at the Istituto di Psicobiologia e Psicofarmacologia, Consiglio Nazionale delle Ricerche, in Rome, Italy.

**DR. KENT CONOVER** is an NSERC post-doctoral fellow who joined the CSBN in 1988. His thesis at McMaster University

concerned the role of the gut peptide, cholecystokinin, in satiety. His innovative experiments seriously challenge the notion that the delay in gastric emptying caused by cholecystokinin is responsible for the early termination of meals. At the CSBN, Dr. Conover has carried out electrophysiological and psychophysical experiments on brain stimulation reward in collaboration with Prof. Peter Shizgal. They are now studying the interaction between the rewarding effects of electrical brain in stimulation and gustatory stimuli.

**DR. BASSAM DIB** joined the CSBN as a senior visiting scientist in the fall of 1990. Dr. Dib is currently "Maître de Conférence" at the Department of Physiology, Université Claude Bernard in Lyon, France, where he earned his Ph.D. and "Doctorat d'État ès Science." In addition to his well-known work on temperature regulation, Dr. Dib has studied analgesia, self-administration of opiates, and diet selection. While at Concordia, he is collaborating on several research projects with the FCAR team of Profs. Amir, Rompré and Shizgal.

**DR. JONATHAN DRUHAN** joined the CSBN in February, 1989 as a NSERC post-doctoral fellow. Dr. Druhan obtained his Ph.D. at the University of British Columbia, where he was conducting studies to assess the relationship between the rewarding and stimulus properties of amphetamine and ventral tegmental area brain-stimulation. Since his arrival he has been working in Prof. Jane Stewart's laboratory on projects which combine intracranial drug administration techniques with drug discrimination, drug sensitization and in vivo microdialysis procedures to investigate the neural processes underlying the incentive motivational effects of opiates. Dr. Druhan also has been collaborating with Prof. Peter Shizgal on studies investigating the priming effects of lateral hypothalamic brain-stimulation, as well as the effects of ventral pallidum lesions on self-stimulation obtained from the lateral hypothalamus.

**DR. EUGENE KIYATKIN** joined the CSBN as a Visiting Scientist in September 1990. Dr. Kiyatkin obtained his Ph.D. at the USSR Academy of Medical Sciences and has had extensive postdoctoral training and experience; his research interests

include the mechanisms of natural and pharmacological reinforcement and the central organization and regulation of an organism's adaptive activity in a changing environment. He has been involved in electrophysiological (single cell recording) studies of the effects of drugs on the dopamine system in freely moving animals. He is working with Profs. Roy Wise and Alain Gratton. His studies involve in vivo voltammetry studies which will allow the measurement of functional brain levels of dopamine in rats lever-pressing for intravenous cocaine and heroin.

**DR. PAOLA LEONE** joined Prof. Wise's laboratory in June 1988 from the University of Cagliari, Italy as a Research Associate doing post doctoral work. Her work has centred on the study of the neurobiological basis of behaviour and the physiological and behavioral effects following administration of different drugs of abuse. During this time she has been working with HPLC electrochemical detection, in vivo microdialysis, and supervising students in the laboratory.

**DR. KIMBERLY POWLISHTA** is visiting this year as a CRDH Post-doctoral Fellow. Dr. Powlishta received her Ph.D. in developmental psychology at Stanford University, working with Dr. Eleanor MacCoby. Dr. Powlishta's area of interest is in the development of sex role stereotypes in children, examining processes such as in-group favouritism and categorization which influence gender segregation and other aspects of social stereotyping. At the CRDH, Dr. Powlishta is working primarily with Prof. Lisa Serbin and her students, carrying out several projects examining the origins of gender segregation and social stereotyping in toddlers and school aged children. In addition to her research activities, Dr. Powlishta will be acting as a statistical consultant at the Centre this term, assisting with problems in applied and multi-variate statistics.

**DR. VLADIMIR L. TSIBULSKY** is a Visiting Scientist who joined Prof. Zalman Amit's laboratory in October 1990. He is originally from the Pathophysiology Laboratory of the All-Union Scientific Centre for Medical and Biological Problems of Narcology, U.S.S.R. Ministry of Health. Dr. Tsibulsky's areas of interest

# How Did 19th-Century French Art Change from Bad to Good (and from Good to Bad)

by Lorne Huston, Ph.D.

A curious fact comes to mind when we think about the fate that history has reserved for nineteenth century French artist. Perhaps more than any other period of European history since the Renaissance, our appreciation of the painters active at that time is almost the exact opposite of the appreciation of their contemporaries. We are all too familiar with the struggles that the Impressionists had to face in getting their work accepted in the Salon which was the main public forum for art

*Continued from the previous page*

are the mechanisms of reinforcement and learning, particularly those pertaining to the role of conditioning in the development and maintenance of drug addiction. He is currently investigating the inter-relationship between the mechanisms of tolerance and the processes mediating dependence on alcohol.

**DR. MEG WARACZYNSKI** holds an NSERC International Postdoctoral Fellowship at CSBN. In the thesis work she completed at Harvard University in 1986, Dr. Waraczynski combined lesion and psychophysical techniques to test the hypothesis that nerve fibres responsible for self-stimulation of the medial forebrain bundle arise in septal and basal forebrain nuclei. Dr. Waraczynski pursued her interest in brain stimulation reward during post-doctoral work at Northeastern University and the University of Pennsylvania. In the course of her research, she discovered a new action of glutamatergic excitotoxins that raises important questions about the interpretation of much of the data obtained with these widely-used compounds. She also carried out work on spatio-temporal integration in the neural circuit responsible for stimulation-induced feeding and on the psychophysical scaling of brain stimulation reward. In collaboration with Peter Shizgal, Dr. Waraczynski has continued her work on the application of lesion methods to tracing the substrate for brain stimulation reward. She has also begun to use electrophysiological recording to study the actions of excitotoxins on axonal conduction, research that has potential implications for the analysis of reward circuitry and mechanisms underlying neurodegenerative disorders.

*Prepared in collaboration with the Department of Psychology.*

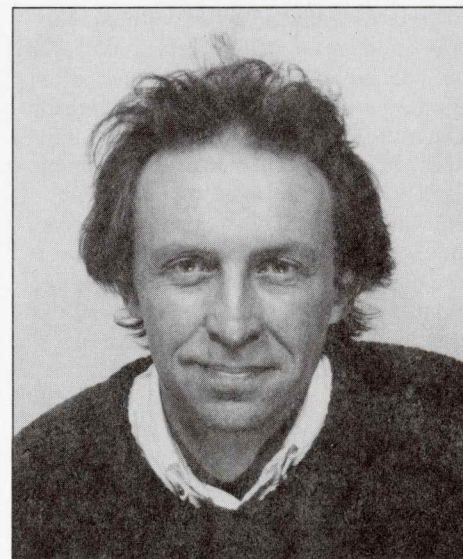
in France during that period. Who is not reminded of the cruel poverty endured by Van Gogh each time one hears of another of his paintings which sold for tens of millions of dollars? How can we forget (and there are countless exhibition catalogues to remind us in case we ever do) the mockery and insults which seemed to plague almost all the nineteenth-century French artists that we so value today.

At the same time, who today remembers François Gérard or Alexandre Cabanel, two of the most renowned painters of the First and Second Empires respectively? We all have heard of the controversy stirred up by Delacroix, and the Romantics, but who can name a single artist of his generation who represented "acceptable" art?

Of course, history is always reinterpreting the past and there is no reason why our perceptions of artists should be any more permanent than our view of the French Revolution or the importance of battles and kings. Yet, although there are exceptions, for the most part, the artists of the Renaissance, of the Baroque period, even of the eighteenth century which we value today, were highly acclaimed in their own times. I can think of no other period for which the reversal of fortunes has been so great and so complete.

Rest assured however, my intention was not to rehabilitate the reputation of artists upon whom the fate of history has been so severe. My training and my work before I began my doctoral studies in history at Concordia had been in sociology, and this strange reversal of fate intrigued me. As a sociologist, I had been trained to think that widespread support for a particular view was related to the social status of those who upheld it. An ideology is dominant when it is espoused by dominant classes. Yet here we seemed to have an example of the powerless imposing their views on the powerful. How, I asked myself, did "good" art come to prevail even though it was isolated, marginal, and attacked by all the most powerful institutions of society, and how did "bad" art fail, in spite of the powerful social support it enjoyed?

As I set about reading up on this period, I quite expected to find, someone, somewhere, who would tell me the story of the triumph of modern art. I imagined some explanation in terms of the changing status of art and artists in society, but the more I read, the more puzzled I became.



Lorne Huston

Undoubtedly, there were numerous accounts of the triumph of modern art, but somehow they did not seem to answer my question. Nothing extraordinary seemed to have happened which might explain this extraordinary shift in aesthetic values. Everything seemed to happen so "normally"! As I read about the careers of these artists, I noticed that in many cases, success just seemed to come gradually, with no earth-shattering revolution. What seemed scandalous one day, was seen as audacious the next. As time went on, what seemed audacious gradually began to pale and come to be accepted as part of the orthodoxy of art history.

This was not a very satisfactory answer for me. To be told that it was simply "time" that was responsible for the success of marginal artists seemed to beg the question, "Why didn't the successful artists of the day fade into the art history textbooks, and why didn't the marginal artists fade into oblivion like they had in previous periods?"

I became curious about how artists were recognized as good artists. How did the art world work, and how did this change during the nineteenth century? Since it seemed unreasonable to consider this period as being wholly made up of ignorant philistines who liked bad art, I began to suspect that somehow, the rules of the game must have been changed, and that we had changed the route an artist had to follow to become recognized as a good artist. How else could one explain that everyone ended up on the place opposite from that for which they seemed destined?

Put simply, the nineteenth century witnessed a profound crisis in what we might call the process of social definition of art.

Everyone wanted a way of defining who was a good artist, but nobody could agree on what criteria should be used nor who should participate in making this decision. The role of powerful private patrons had declined as the State increasingly monopolized economic and political power. Yet, the State itself had been transformed from an expression of personal political power to a more bureaucratized form of management. To the extent that the State was increasingly called upon to represent the views of a wider cross-section of its population, it became more and more difficult for the State to define a single dominant set of aesthetic values. If there was no decisive event which changed our aesthetic values, it was because this process of redefinition of the legitimate exercise of power was a matter of slow but relentless negotiation. Since the Renaissance, the debate as to who were good artists had been, like the political process itself, ultimately dominated by the debate as to who was to rule. As political power became a matter of public concern, so did art.

By the nineteenth century in France, the State had pretty well given up on the idea of defining aesthetic doctrine but still faced a difficult problem. How was it to recognize artistic merit? To a large extent it turned over this task to the artists themselves. But to whom, among the artists, should this power be given if not to those who were already recognized by their peers as worthy of artistic merit? Thus, for example, the role of judging Salon entries was turned over to the Academy of Fine Arts.

While in theory this may seem reasonable, in practice, it was disastrous. Each individual artist whose work suffered in the hands of older artists felt that they were a victim of an illegitimate decision. In order to counter changes of discrimination and favouritism, the State kept changing the regulations so that more and more artists would sit on the jury, even allowing the artists to elect the jury. Ultimately, however, some decision had to be made concerning the relative value of the works submitted, and of course, the unsuccessful artists were just as convinced as before that their work was not being fairly judged.

On the other hand, we should not exaggerate the degree to which artists called upon to judge the work of their fellow artists were doctrinaires who severely sanctioned any work that strayed from their own artistic conceptions. The importance of public opinion was real even if it was not officially recognized. Artists called

upon to judge the work of their contemporaries were also in an impossible position. If they gave good marks only to those works which corresponded to their own views, they were accused of being bigoted and narrow-minded. If, on the other hand, they attempted to find artistic merit outside these criteria, they were accused of abdicating their role as judges and allowing anything and everything. What else could they do but steer a course of compromise? Some years they were more severe, other years, more tolerant. So, in spite of general dissatisfaction, the system continued because everyone was reluctant to abandon a system which did make judgements and could thus favour a career. In the end, of course, the process through which judgements were made was taken over by the competitive interaction between different dealers and critics.

What is important to note, however, when we stand back and take a look at how this redefinition of artistic merit unfolded is that our image of marginal artists, victims of the powers that be in their own time, is largely an optical illusion. All artists, whatever their aesthetic persuasion, were torn between two conflicting modes of social recognition. To seek to please older artists in the hope of winning a spot in the Salon tended to diminish one's reputation as an original artist. On the other hand, those who refused to paint for the Salon, ran the risk of being lost in the crowd of hundreds of artists who had little artistic merit. Without denying the genuine artistic merit of the French nineteenth century artists we appreciate today, I would suggest that the "victory" of many of these artists was only possible at a time when the Salon was increasingly discredited, and when new forms of social support, provided by art critics and dealers, were available to them.

The artists we appreciate today were the ones that we feel best exemplify the attempt to achieve artistic greatness according to the new criteria. Paradoxically, we can better appreciate artists of earlier times who functioned under the old criteria when those criteria had compelling social reality but when the two systems were in competition, it seems that our sympathies are inevitably drawn towards those who succeeded according to our own criteria.

*Lorne Huston obtained his doctorate in History at Concordia University in 1989 on the basis of his thesis: L'évolution des expositions d'art à Paris et le pouvoir dans la vie artistique 1864-1914. He is presently engaged in a study of the social history of the French Academy of Fine Arts during the nineteenth century.*

## Upcoming

## Doctoral Examinations

### HURTEAU, Pierre

Religion

Date: February 27, 1991 at 2:00 p.m.

Location: H-769

Title: *Homosexualité, religion et droit au Québec: Une approche historique.*

### KELEBAY, Yarema Gregory

History

Date: February 28, 1991 at 2:00 p.m.

Location: H-769

Title: *A History of Ukrainians in Quebec: The Intellectual Baggage of Three Fragments of Ukrainian Immigrants to Quebec, 1910-1960.*

### HAWES, Douglas

Building Engineering

Date: March 5, 1991 at 10:00 a.m.

Location: BE 242

Title: *Latent Heat Storage in Concrete.*

### FAUBERT, Jocelyn

Psychology

Date: March 18, 1991 at 10:00 a.m.

Location: H-762

Title: *Retino-Geniculate Pathways and the Spatio-Temporal Properties of the Human Visual System in Normal, Aging, and Glaucomatous Vision.*

The examinations for the above students will take place in the Hall building, 1455 de Maisonneuve West., Montreal, except for D. Hawes' exam which will be held at 1257 Guy.

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